

# KERAMIC STUDIO

Vol. XXIV, No. 8

SYRACUSE, NEW YORK

January, 1923



HAPPY New Year to all and many of them! We are planning many new things for the new year, if we can afford them, and chief among them is something which we hope will materialize with Ceramic Studio's twenty-fourth birthday, the May issue. We are trying to arrange to have two color studies each month, one for ceramic workers especially and one of some other craftwork, preferably a Museum piece, and both supplements beautiful in color.

It is almost certain that no improvements of this kind will be possible unless the subscription price is increased, very likely to \$6 a year. Anyway the present price of \$5 is not at all adjusted to the cost of publishing which has practically doubled since the war. At \$4 a year before the war we were making a profit on subscriptions; at \$5 now we have a loss and, if Ceramic Studio is to continue to live, the subscription department cannot be run at a loss. Let us hear from our readers and know what their opinion is about this probable change, also whether they will help us by subscribing and encouraging others to subscribe, thus aiding us to add helpful features to the Magazine.

Negotiations are under way for unusual articles from prominent teachers, which we cannot yet announce, but we hope to be able to do so before long.

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We have taken up a lot of space in this issue to show the work of students of the Syracuse University during the Summer Session, because it seemed to us full of suggestions for our decorators and teachers of design. Students seem to work with so much greater enthusiasm if they can see in what direction their efforts will be directly useful to them. In this case the planning of box tops, for instance, leads to a number of things. First they learn to idealise flowers, birds, etc., to such an extent that they are actually *creating*. This way of thinking out new forms develops the imaginative faculty immensely. Then the design itself, when made, can be executed in show card or tempera color on wooden boxes and covered with shellac, or in gesso or enamel paints on tin boxes. Then again the different motives developed in these birds and pots of flowers can be used separately or in new combinations for other purposes, in ceramic design, for batik or embroidery. Try adapting these motifs to designs for embroidered blouses made after the patterns and suggestions of Miss Feldman in her article on wool embroidery on blouses. The single flower motifs also would work out wonderfully for blouse decoration or could be adapted to block printing, batik or decoration in fired enamels on china or pottery, or in unfired enamels on other articles.

The most valuable side of this work, however, is the object lesson in how to get away from the conventional, the formal, the old and hackneyed forms, and develop that long desired and now slowly approaching new and quite American school of design.

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The design competition just closed did not bring out as many contributions as usual, doubtless because of the animal motif requirement, but several of the designs sent are quite

unusual and at least two will be given in color in Ceramic Studio. The Prizes are as follows:

First Prize, \$20—Miss Annie Pierce of San Diego, California.

Second Prize, \$15—Miss Janie Launt of Walton, New York.

Third Prize, \$10—Miss Dady Healy, Lake Erie College, Painesville, Ohio.

Mention must be made of the designs submitted by Miss Nellie Hagan of Marietta, Ohio and Miss Eula McElhenny of Dallas, Texas.

All this work was most carefully thought out and executed, but being a new field for the ceramic decorator, the possibilities of this sort of motif were not fully appreciated. We may try it again later.

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We want all *beginning* ceramic students to write and ask about anything on which they would like help. We are trying to revive the beginners' corner. Another thing we would advise beginners to do is to join, if possible, some Ceramic Society and get the inspiration and encouragement of competitive class work. Those in and around New York should join one of the New York Societies, and those in other States should search out a Club in one of the big cities of their State. "In Union there is Strength."

xx

In our December issue we announced a series of very interesting lectures which are given every month at the Metropolitan Museum of Art. These lectures have been organized by the New York Society of Ceramic Arts and cannot fail to be of great interest to those who are able to attend.

The November lecture on Egyptian Pottery and the December lecture on Chinese Pottery have already been given, but the following ones still remain:

Jan. 9—Greek Pottery, by Gisela M. Richter, Assistant Curator of Classical Art at the Metropolitan Museum.

Feb. 13—Persian Pottery, by Leon Volkmar, of the Durant Kilns.

March 13—Spanish Pottery. Lecturer to be announced.

April 10—Italian Renaissance Pottery, by Leon V. Solon, Treasurer of the Architectural League and Art Director of the American Encaustic Tiling Co.

Lecture Room A, Metropolitan Museum, 3.30 P. M.

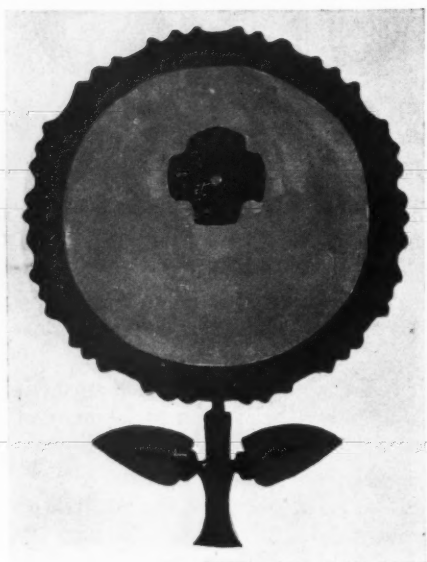
These lectures are open to all without any charge.

xx

We also remind those of our subscribers who reside in New York or vicinity of the courses of study for china decoration, which are given, under the auspices of the Ceramic Society of Greater New York, in the Museum of Natural History, W. 77th St., New York, the second and fourth Wednesday mornings of each month, at 9.30 o'clock.

The following Class meetings are still to be held:—January 12th and 26th, February 9th and 23d, March 9th and 23d.

These classes are free to all members of the Society. Fee for non members for the ten classes, \$15.



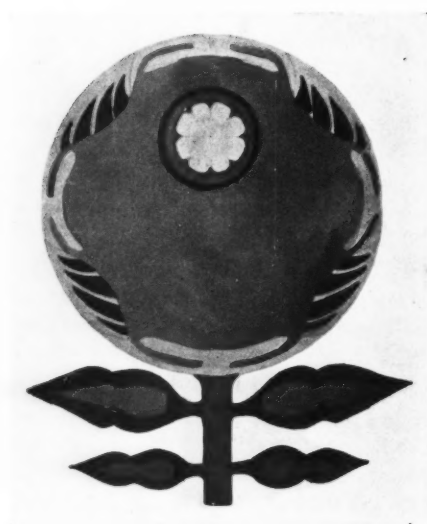
CORA HAAS



ELIZABETH ROBINEAU



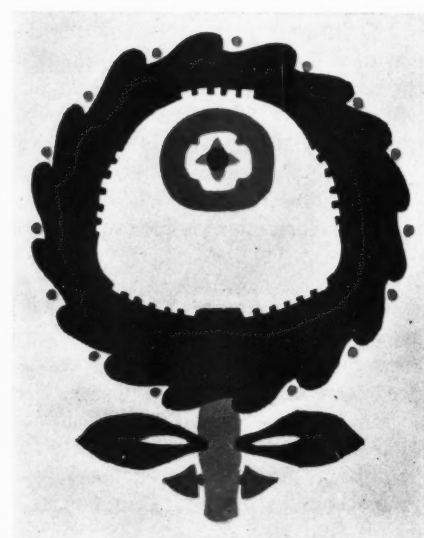
ELIZABETH ROBINEAU



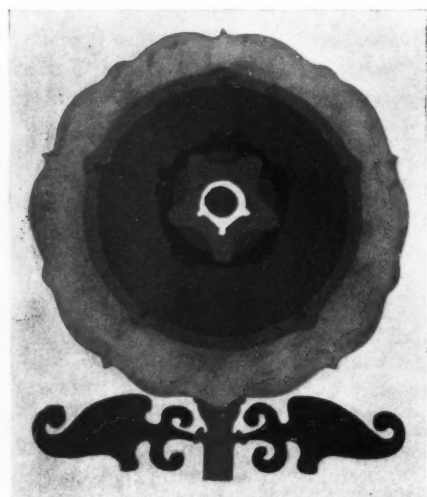
M. D. HOLTORF



MINNIE BATES



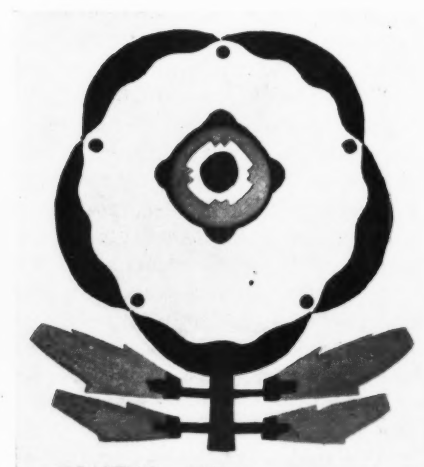
ALICE M. IVES



CARLTON ATHERTON



H. M. L'HOMMEDIEU



H. M. L'HOMMEDIEU

FLOWER MOTIFS—SYRACUSE UNIVERSITY SUMMER SESSION, MRS. IDA W. STROUD, INSTRUCTOR



POTTERY—SYRACUSE UNIVERSITY SUMMER SESSION

## WORK OF STUDENTS OF SYRACUSE UNIVERSITY

In the Summer School of 1922 under the direction of Ida Wells Stroud

The course began with the simple lesson of forming patterns from leaf shapes which were studied from real leaves brought into the class room by students; after which they gradually worked up to units composed of flowers and leaves. Then came more elaborate patterns which were later applied to various objects, some of which are shown here.

The block printing and batik were a source of joy to the students who did them, and of wonder to admiring friends. But, oh! the gay and festive boxes that were brought about, all shapes and sizes, done in gesso and enamel paints. Some



BATIK WALL PANEL—ELIZABETH ROBINEAU



E. L. PIERCE

were gay and some were grey, but all had much to say of the enthusiasm and industry of those who made them:

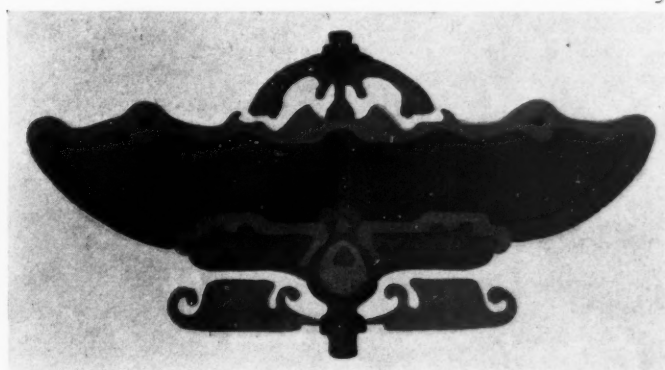
The main object, however, in showing this work, is to present to our readers an unusual variety of design motifs for inspiration. A few adaptations to ceramic forms are given to show how such material can be used.



## BOWL AND PLATE (page 157)

*Eleanor Bedford*

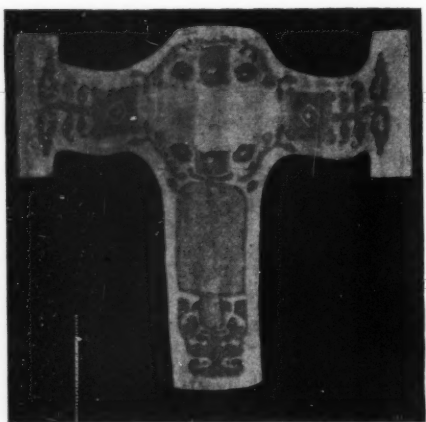
Black tone is Orange or Scarlet enamel. Tree and outlines in Amethyst enamel. All other parts in Chinese Blue enamel or the Blue portions can be in dusted color.



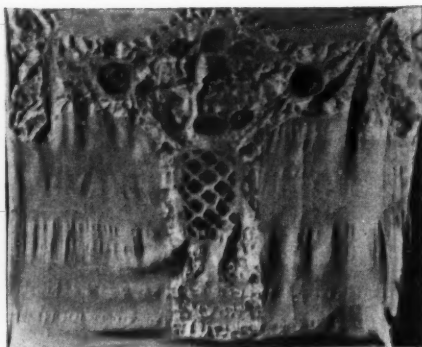
CARLTON ATHERTON

WORK OF STUDENTS OF SYRACUSE UNIVERSITY SUMMER SESSIONS





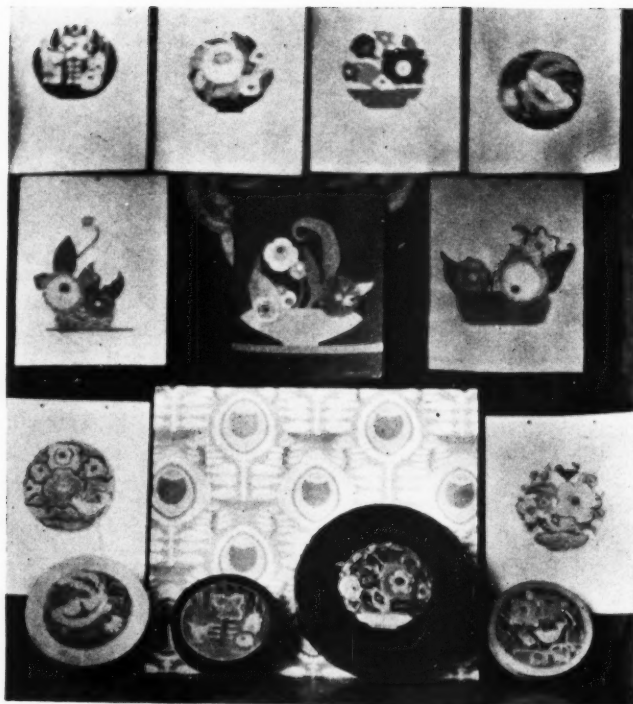
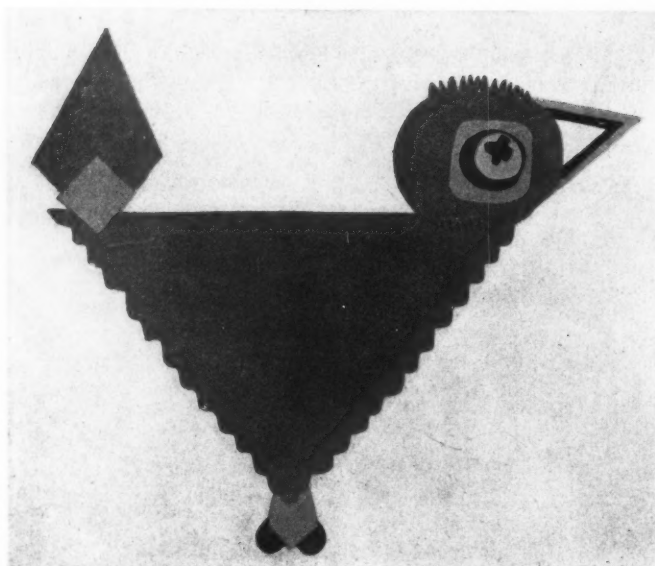
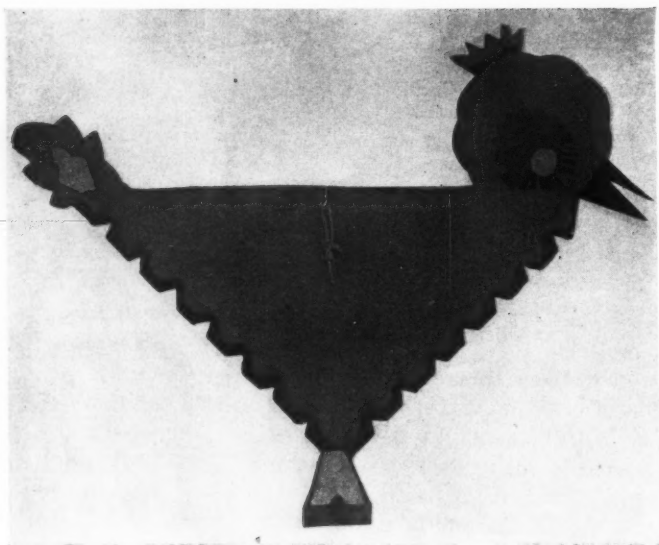
Batik Waist—N. S. Gordy



Batik Waist Waxed Ready for Dipping



Tied and Died Negligee—Mabel Decker



WORK OF STUDENTS OF SYRACUSE UNIVERSITY SUMMER SESSION,



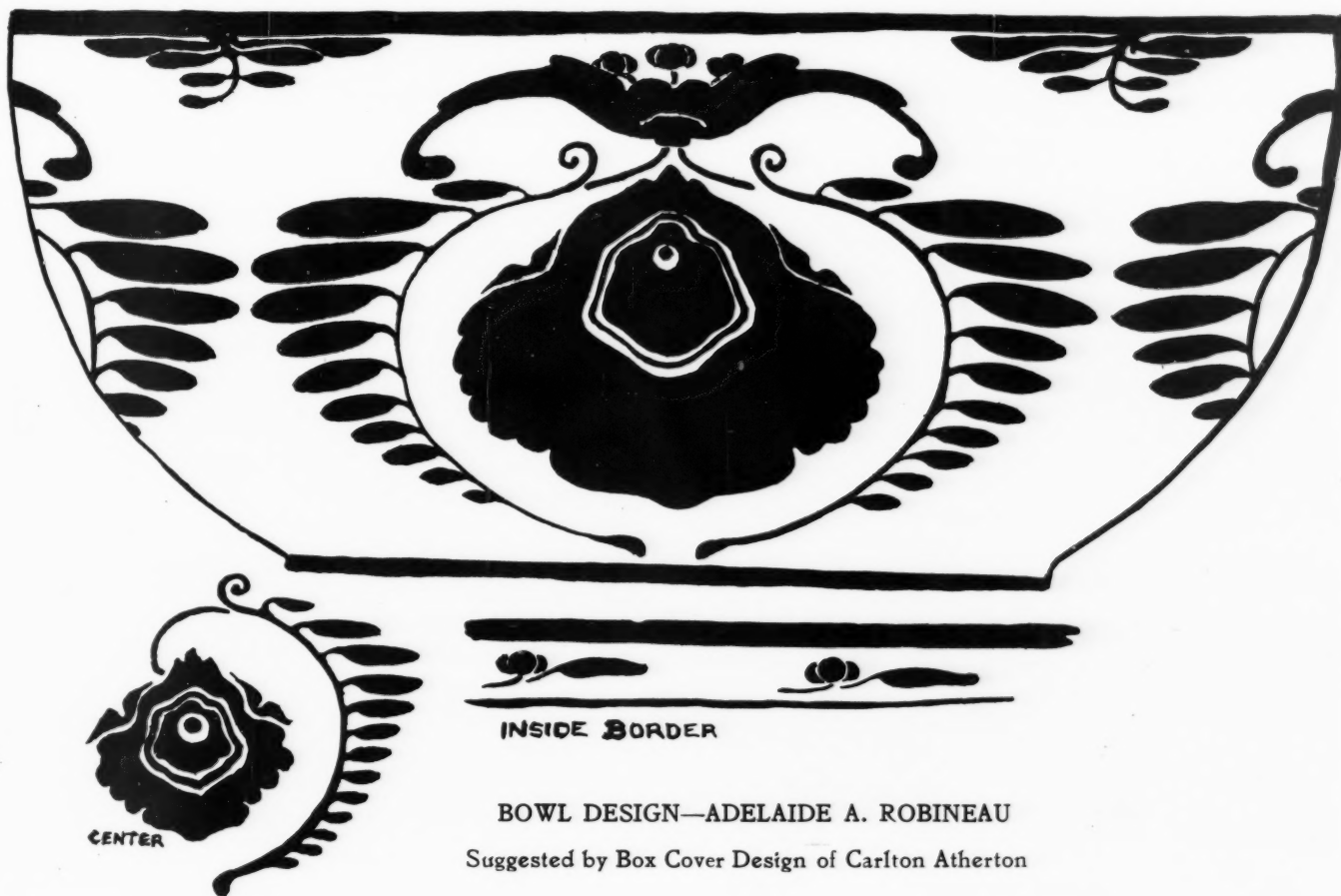


BOX TOP—ELIZABETH ROBINEAU



BOY TOP—CARLTON ATHERTON

WORK OF STUDENTS OF SYRACUSE UNIVERSITY SUMMER SESSION



CENTER

INSIDE BORDER

BOWL DESIGN—ADELAIDE A. ROBINEAU

Suggested by Box Cover Design of Carlton Atherton

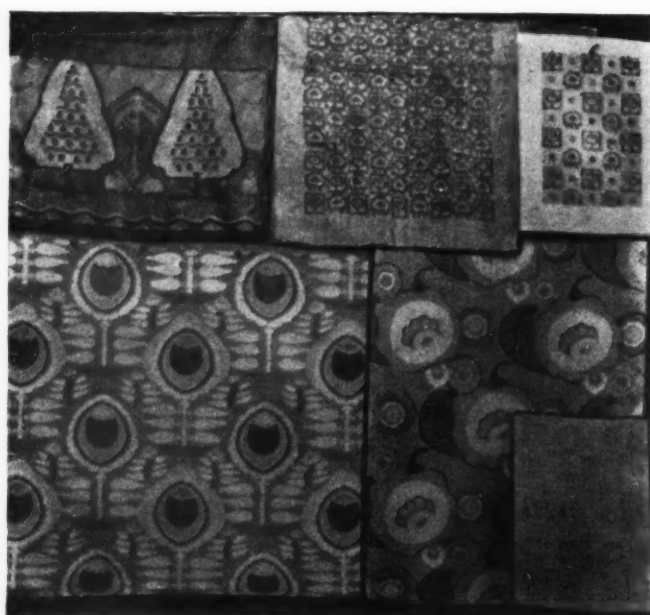
Edge, leaves and stem in Chinese Blue enamel. Large flower Arabian Blue with large center spot of Citron Yellow. Line around center of Wistaria. Sepals and center spot of Celtic Green. Narrow flower is Wistaria with Citron Yellow with Celtic Green stems. Flowers in inner border Arabian Blue with Celtic Green stems, leaves and line below of Wistaria.



BOX TOP—N. S. GORDY



BATIK NEGLIGEE—CORA HAAS

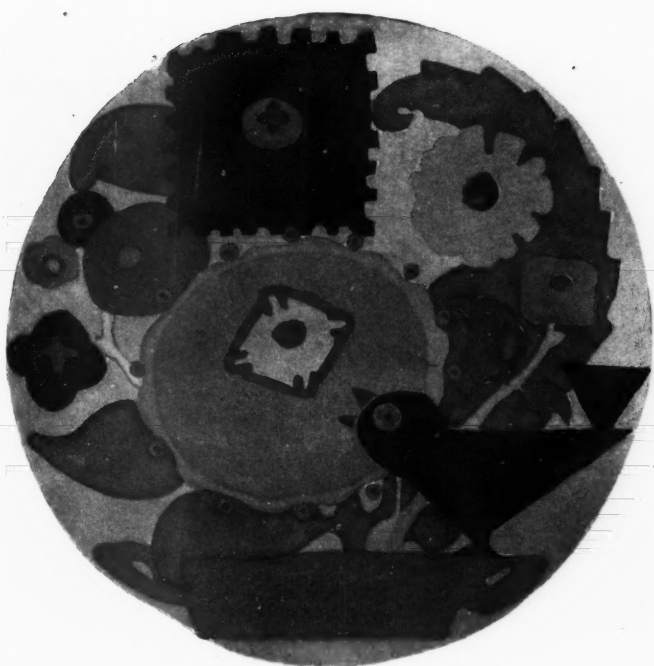


MABEL DECKER



BOX TOP—CORA HAAS

WORK OF STUDENTS OF SYRACUSE UNIVERSITY SUMMER SESSION

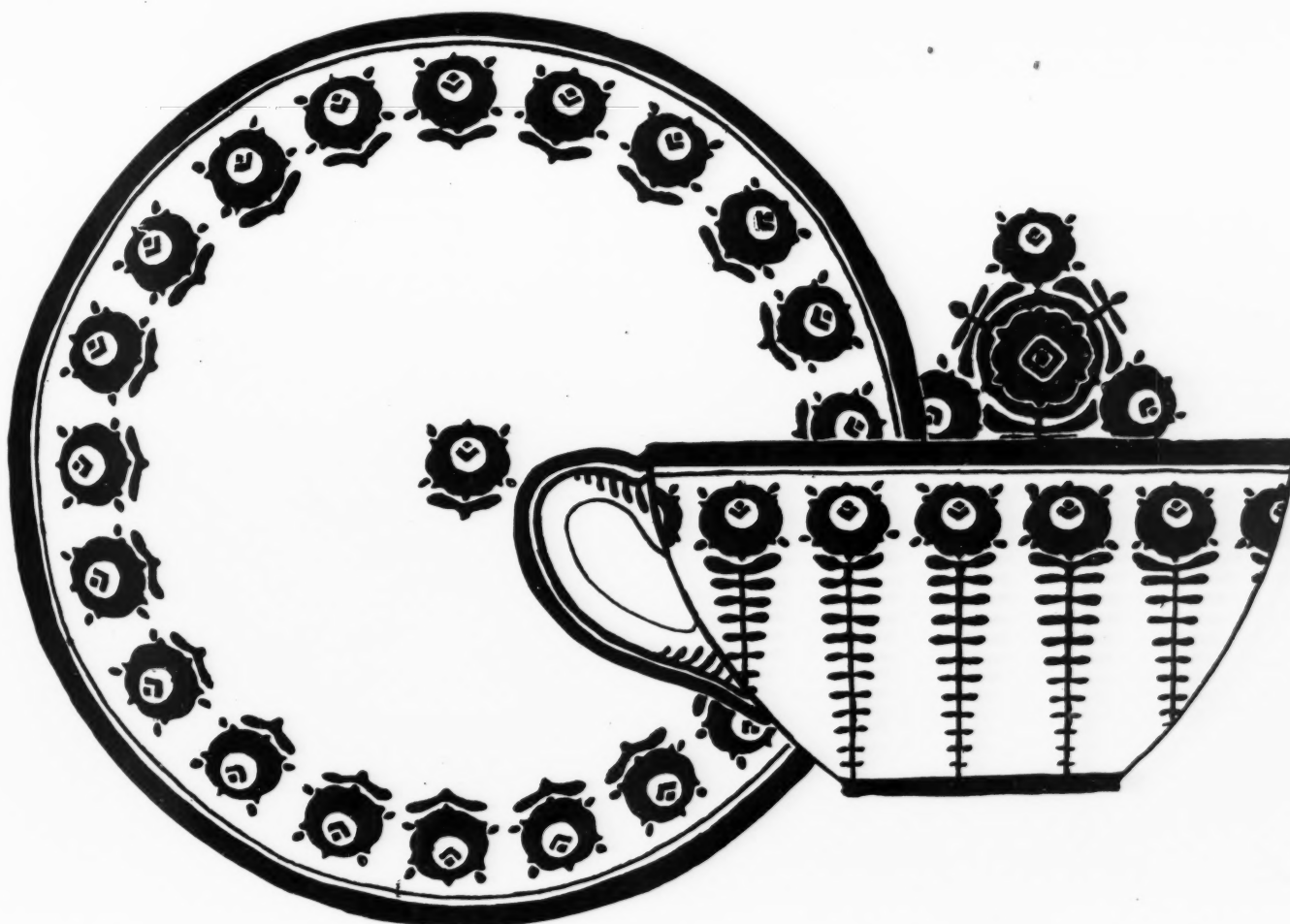


BOX TOP—ALICE M. IVES



BOX TOP—MINNIE BATES

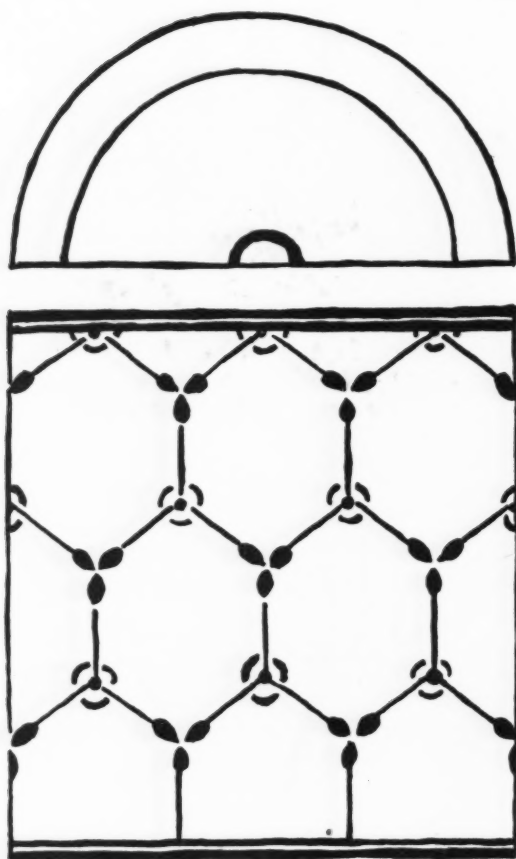
WORK OF STUDENTS OF SYRACUSE UNIVERSITY SUMMER SESSION



CUP AND SAUCER IN CELTIC GREEN AND CITRON YELLOW

Design suggested by flower motifs of Syracuse University Design Students.





MARMALADE JAR—AGNES BASSETT



AFTER DINNER COFFEE—ALICE ALLEN



SALT IN SCARLET AND BLACK ENAMEL—HELEN ELLIS

## MARMALADE JAR

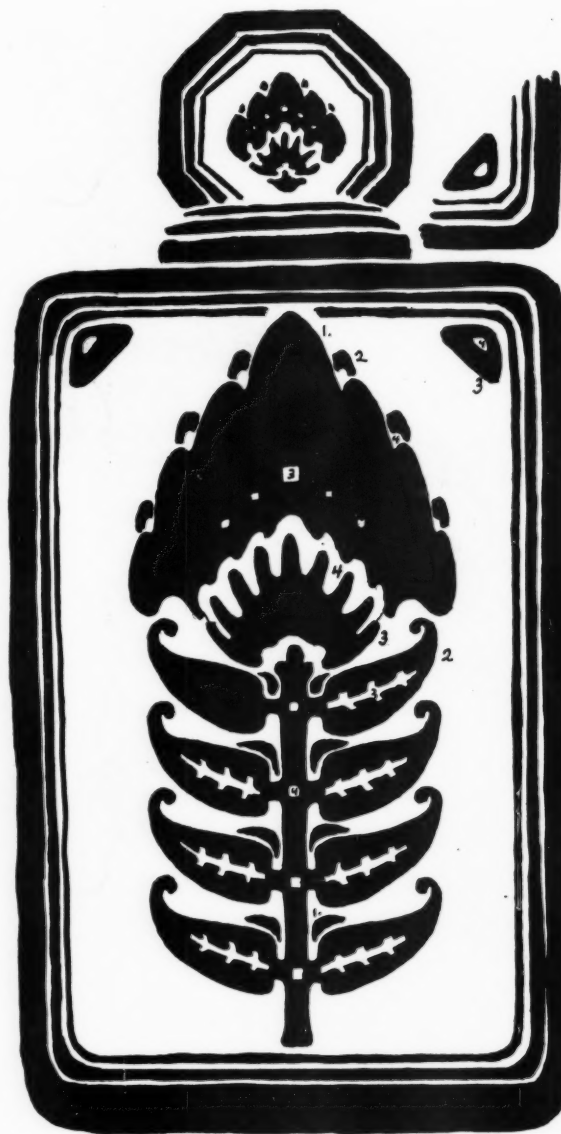
*Agnes Bassett*

Net work in Gold with spots in Violet and Green or Blue and Orange enamel.

## AFTER DINNER COFFEE

*Alice Allen*

This can be done in Gold or flat enamel with gold or black outlines. For enamels use Egyptian Blue in the triangular spots and Antwerp Blue in the pathway.



TEA CADDY—ELIZABETH ROBINEAU

SYRACUSE UNIVERSITY SUMMER SESSION

Color scheme—1 Chinese Blue, 2 Celtic Green, 3 Lavender, 4 Orange.

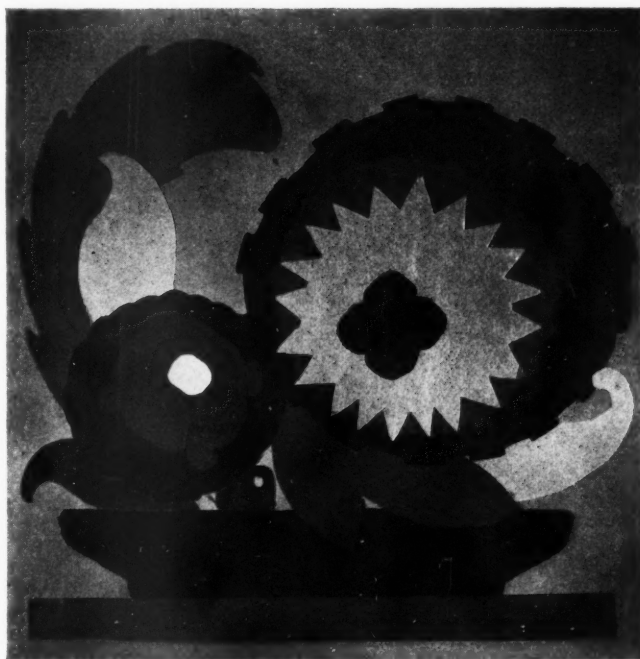
Widest band is Chinese Blue. Medium band is Celtic Green. Thinnest band is Lavender. Smallest dots on Chinese Blue flower are Orange.



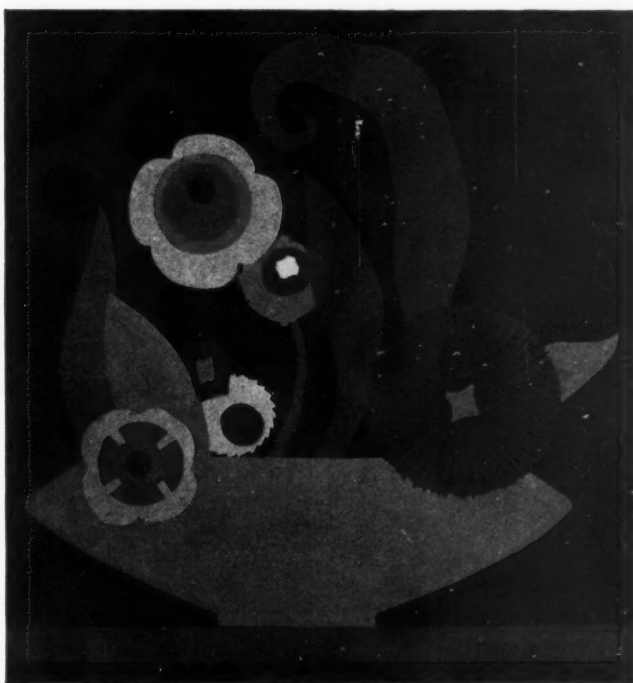
H. M. L'HOMMEDIEU



N. S. GORDY

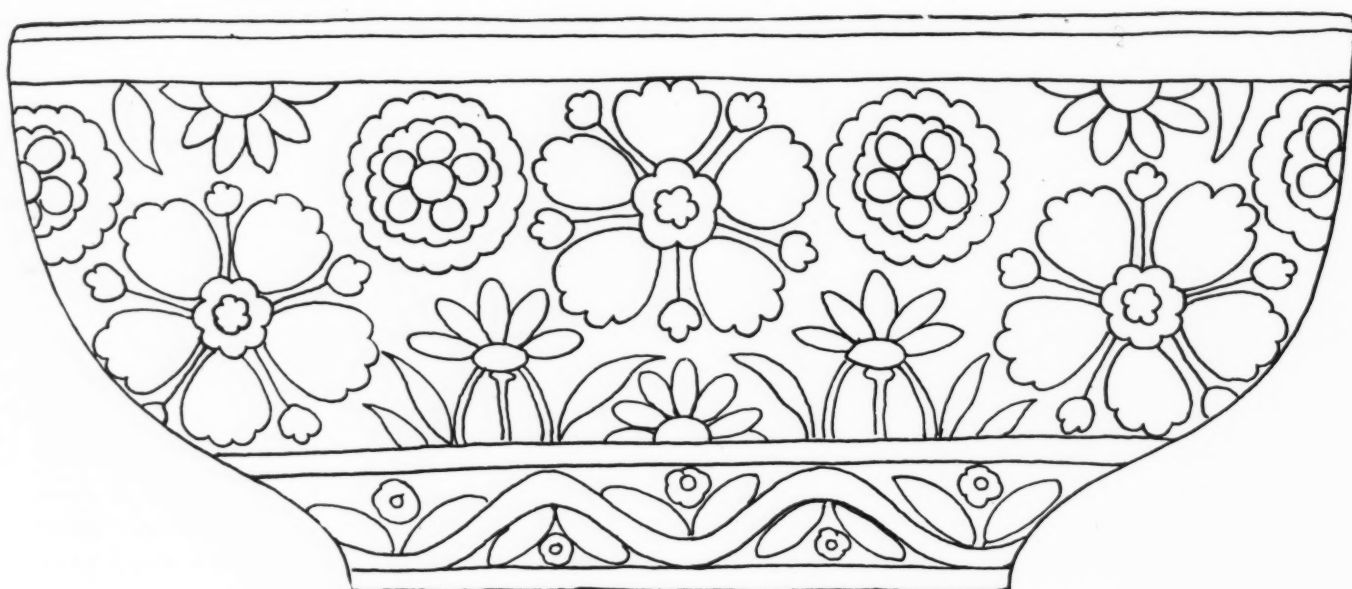


ELIZABETH ROBINEAU



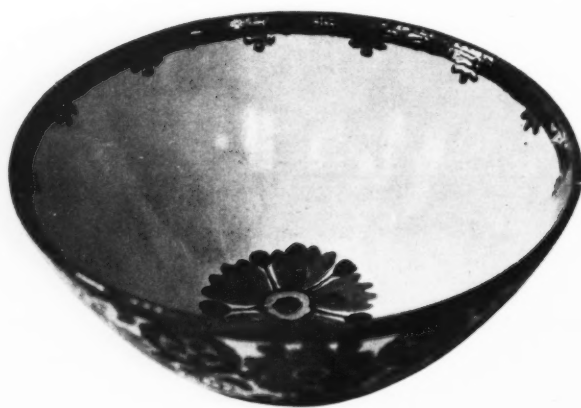
MINNIE BATES

CUT PAPER FLOWER BASKETS BY DESIGN STUDENTS OF SYRACUSE UNIVERSITY SUMMER SESSION  
IDA W. STROUD, INSTRUCTOR



BOWL—LILLIAN WAMSLEY

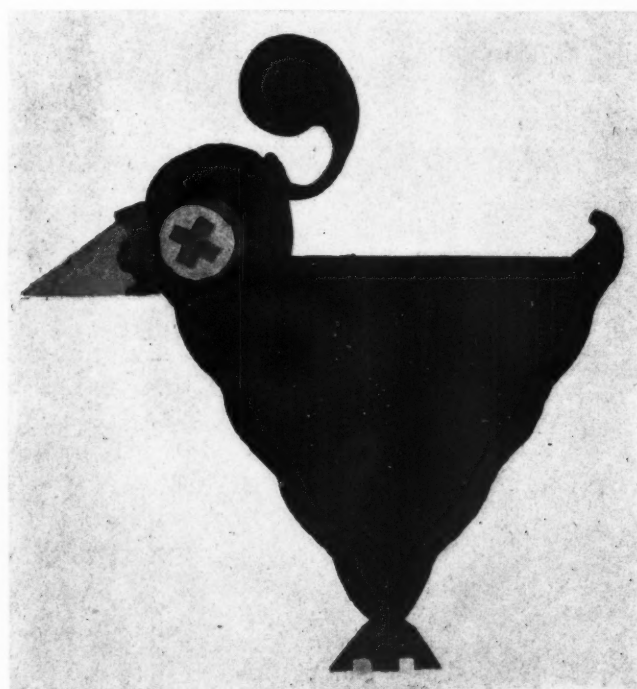
Design in soft enamels on Satsuma. Largest flowers Blue and Purple with Orange and white centers. Smallest ones are white. Leaves and bands are Florentine Green. Outlines Black.



Inside Bowl



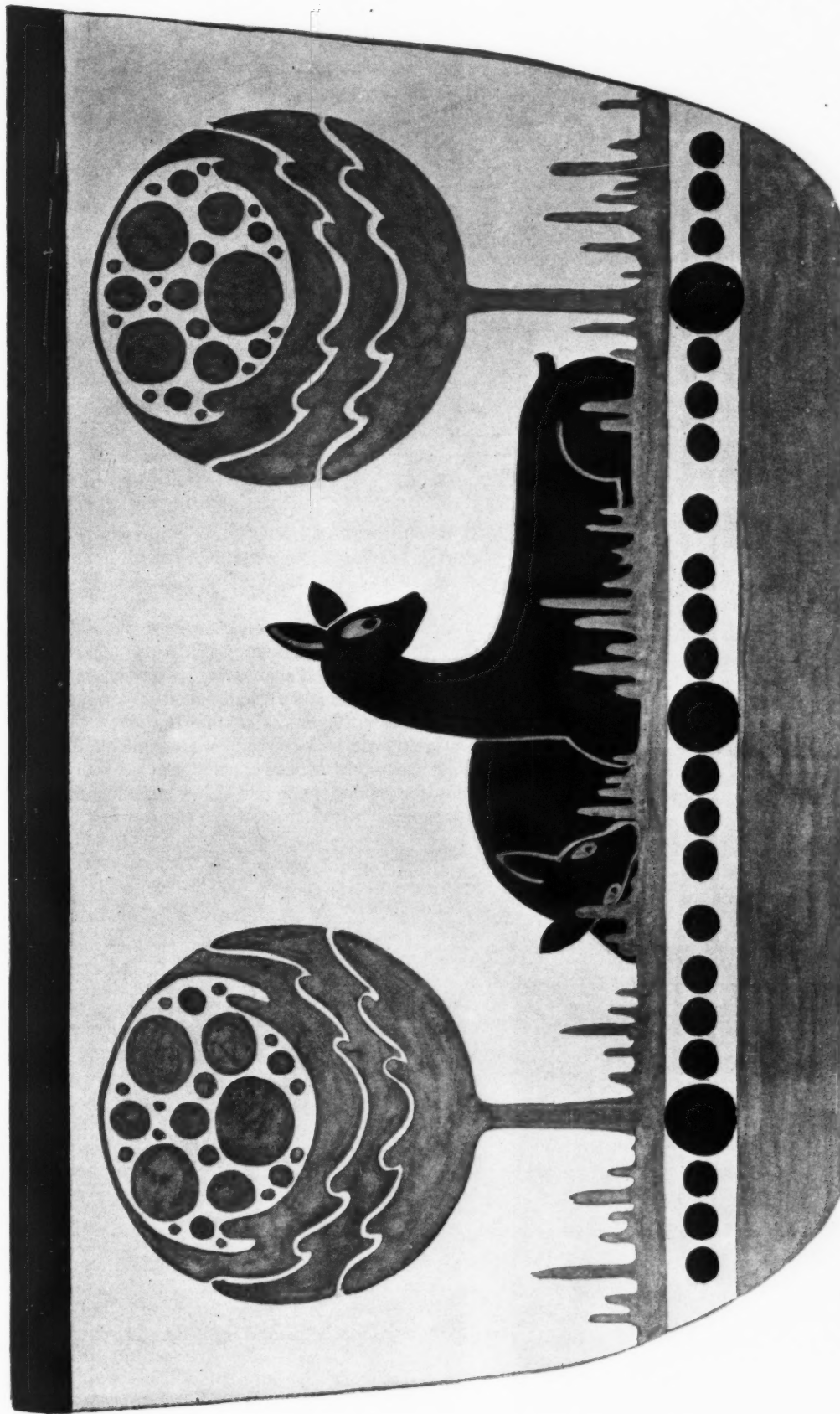
Outside Bowl



CUT PAPER BIRD—ELIZABETH ROBINEAU

SYRACUSE UNIVERSITY SUMMER SESSION





BOWL—WALTER K. TITZE

All black in design is Amethyst. Balance is Blue Green (Deep Turquoise or Egyptian Blue). The entire background may be covered with Green Bronze Gold if desired.

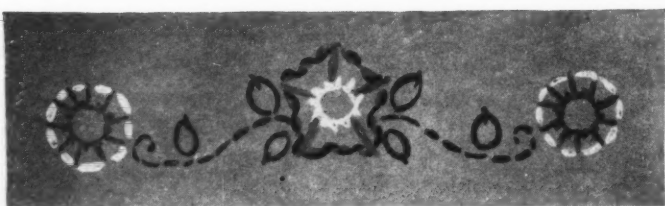


Fig. A—Design for Cuffs and Back of Neck

## WORSTED EMBROIDERY BLOUSES

Hilda Feldman

**B**LOUSES are something which I believe most every woman admires; but I wonder if many realize what pretty ones they can make, with just a small piece of material and a few bits of wool. And then—when they are finished—how proudly they can display their own handiwork!

To anyone who is not advanced in either design or color, I advise that they choose some pretty color for a background material and perhaps just one kind of wool, and they can work up something quite effective in a simple design. But, of course, for one who knows color pretty well most any variety may be used.

Let us look for a moment at the diagram illustrated. One and one-half yards of material is enough for a small person, but it is safer to measure how long it is to be, before purchasing the material. It should be folded double so as to be made in one piece; and with short kimona sleeves, thirty-six inch material is wide enough. In this style the neck can be cut round, square, or any shape desired. For anyone wishing a more elaborately made blouse, of course, a similar design can be applied.

The piece at the bottom of the diagram is left for a narrow belt of the same material as the blouse. If this is used, a narrow strip should be cut as indicated; but if the width of the material is not long enough, two should be cut and pieced. It is understood that the material is double, so you will have enough strips to make the belt double. If there is not too much other embroidery on the blouse, the belt could have a little too, but do not let your attention be taken from the rest, by over crowding it. Just a few little stitches on each end will probably make it more interesting. Perhaps you might like to use a narrow ribbon, instead. Often, one of the colors in the embroidery is



nice repeated in this manner.

There are many new kinds of material which can be used. If anyone desires a finer blouse, a good grade of silk or crepe de chine is very pretty, but for one to be made at the least expense, cotton or silk and cotton crepe can be bought in very attractive colors, very reasonably.

Many people have some nice colored wool left from sweaters they have made and can perhaps use some of these for the embroidery. Small skeins can be purchased in the shops and come in pretty colors so that a good color scheme can usually be selected from the display counter in the store. Silk floss is very pretty and can be used alone or combined with some plain wool.

When you have cut your material the way desired, and have your design made, you can either trace it on the material or, if you are clever enough, perhaps you can just copy it in stitches. It is easiest to do the embroidery before the blouse is made up, as it is handier to work on it; but the edge can be made after the seams are sewed. For finishing around the neck of figures B and C, it can either be hemmed with tiny stitches or a bias piece sewed on and turned under.

The illustration called A is quite simple. The background color is to represent the color of the blouse. Let us say in this case that it is a light color—perhaps tan or grey. This design could be used in one color if desired; or as many as wanted. When the value is the same in two flowers, two colors of the same intensity can be used, if wished, to give a variety in colors. Around the neck, sleeves and bottom, the three rows of running stitches in different colors were used for finishing it.

The design called B is more elaborate. It forms a solid border of design around the neck, and can be made up in many bright colored flowers to compete with the gayety of Mistress Mary's garden. The edge is made up of one row of running stitches of a darker color, then one of a lighter color to form a second row in which there are three plain running stitches, then under the fourth, a loop-stitch to form the uneven edge.

Illustration C is a similar design to B, but is worked out in a different color scheme and to fit a differently shaped neck.

All of the stitches used in these illustrations are, I believe, well known to everyone. They are made up of running-stitches, loop-stitches, chain, button-hole, and satin-stitch. By visiting the museums one will find quantities of Indian, Persian and other designs which will give very good ideas for stitchery; and any number of blouses could be worked up from these.





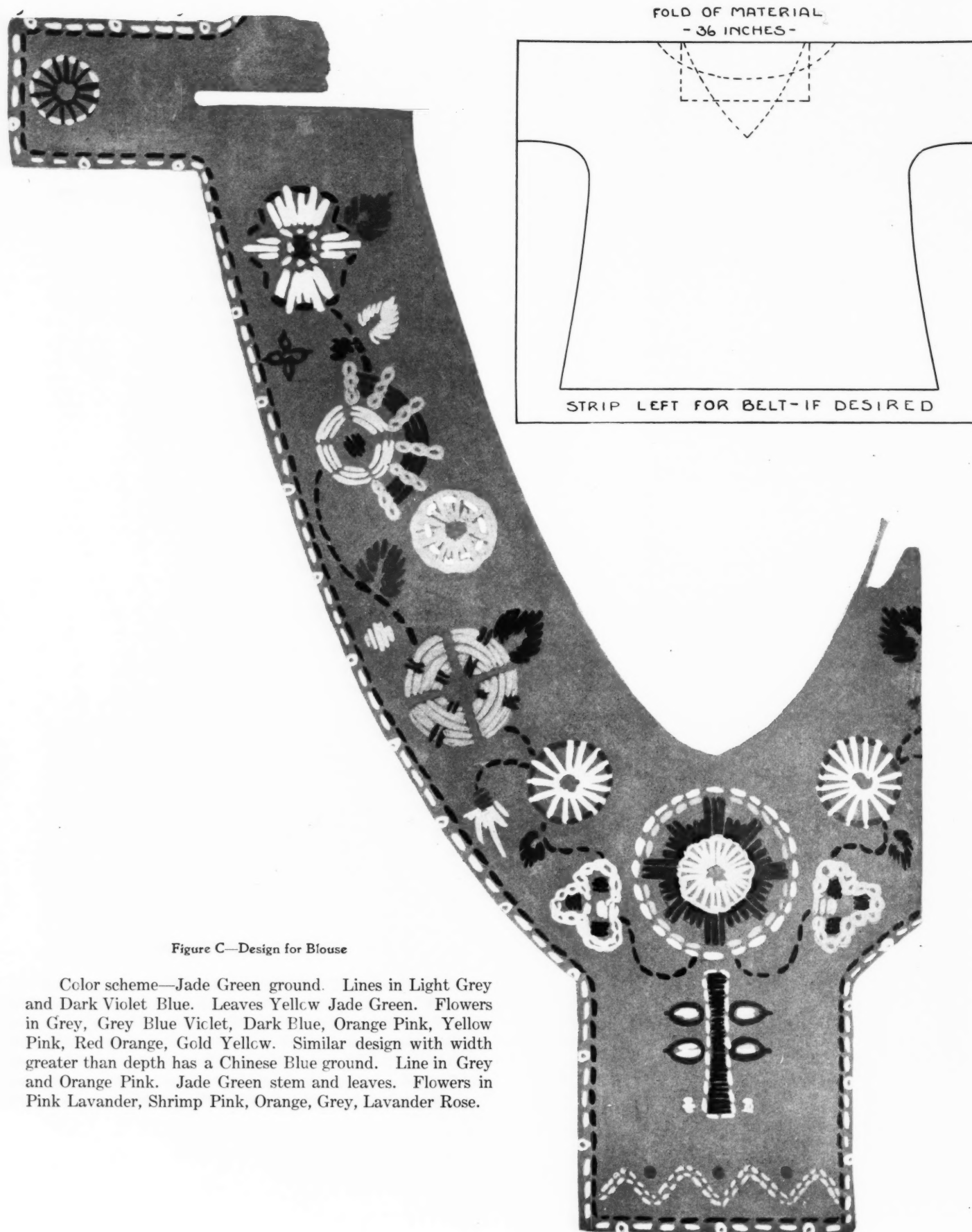


Figure C—Design for Blouse

Color scheme—Jade Green ground. Lines in Light Grey and Dark Violet Blue. Leaves Yellow Jade Green. Flowers in Grey, Grey Blue Violet, Dark Blue, Orange Pink, Yellow Pink, Red Orange, Gold Yellow. Similar design with width greater than depth has a Chinese Blue ground. Line in Grey and Orange Pink. Jade Green stem and leaves. Flowers in Pink Lavander, Shrimp Pink, Orange, Grey, Lavander Rose.



Figure A—Design for Top of Blouse



Figure B—Design for Blouse

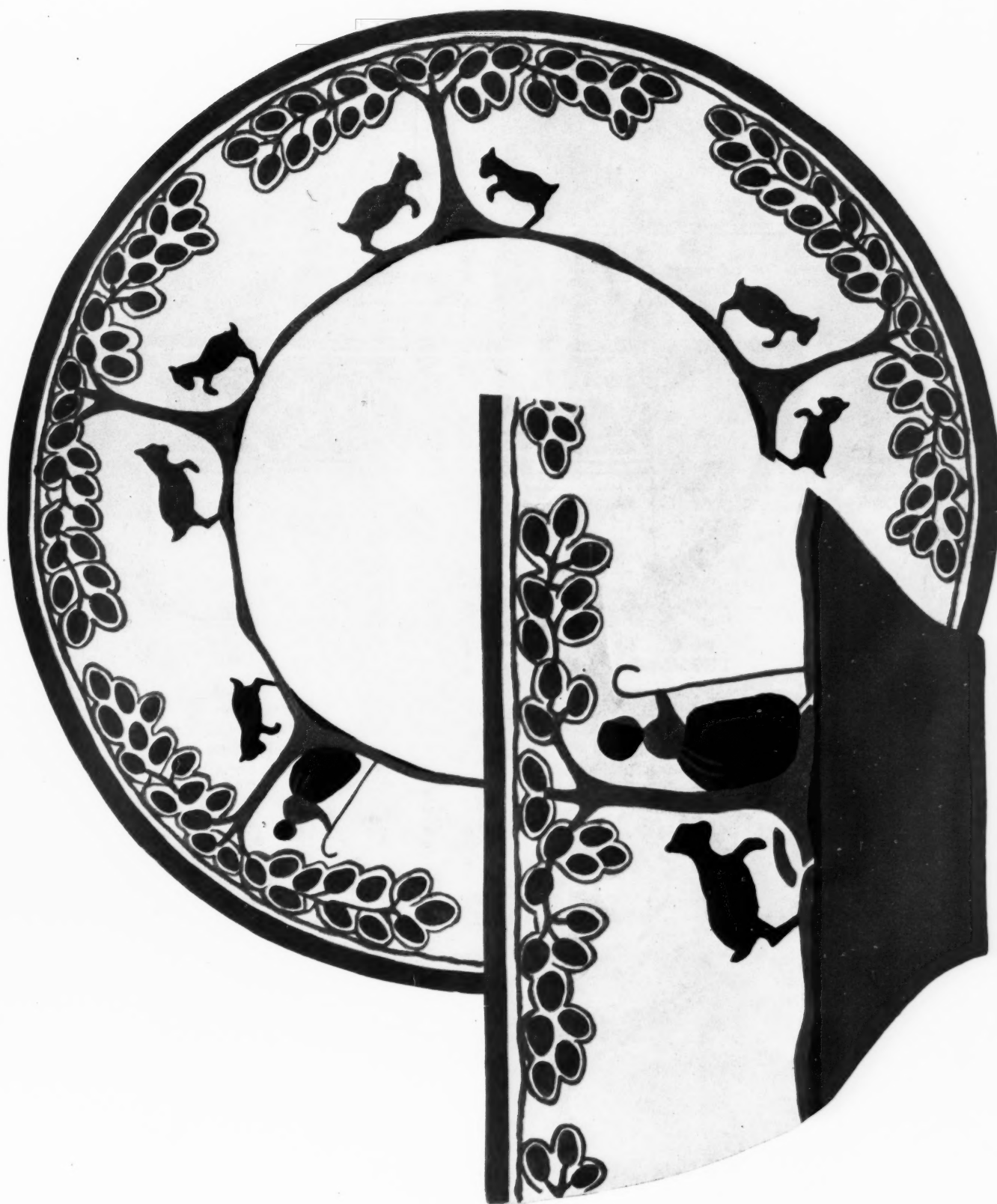
Color scheme—Light Grey ground, Orange Pink, Pink Lavander, Lavander Rose, Golden Yellow, Turquoise.



PLAQUE OR BOX TOP—OPAL LE MASTER

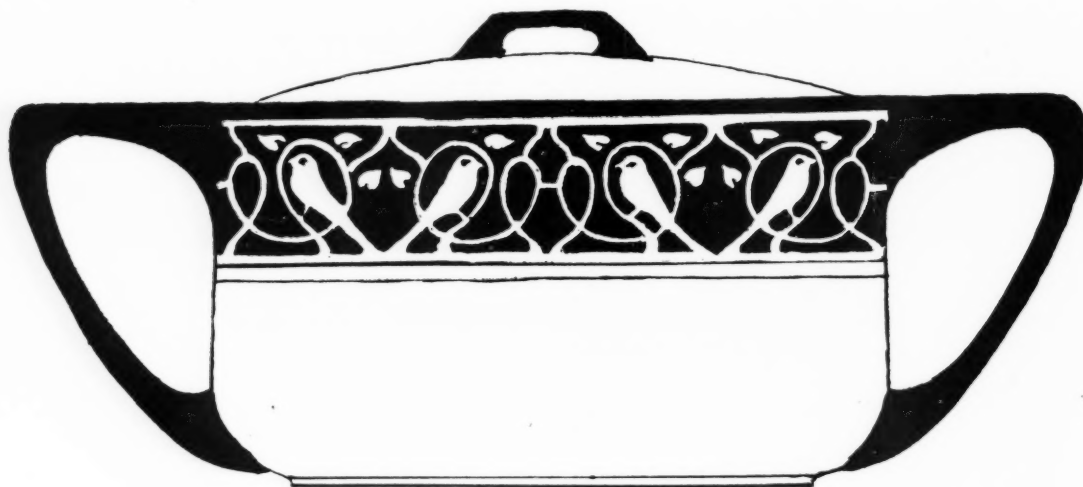
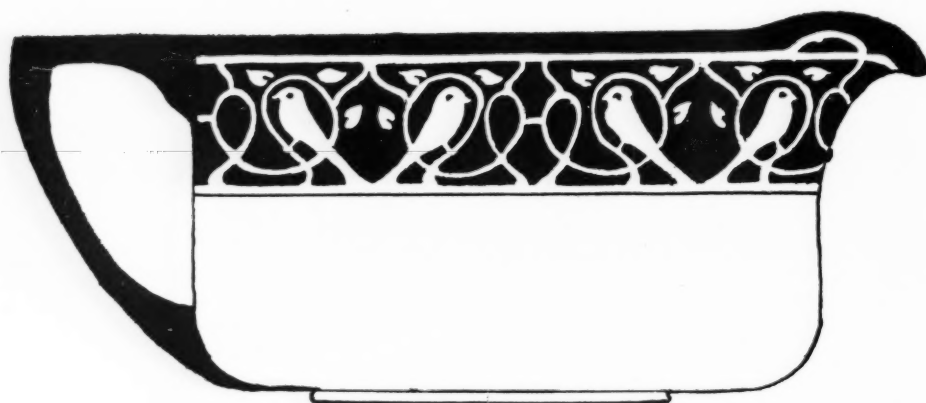
The white is Orange enamel; light grey, Scarlet enamel; dark grey, Chinese Blue; Black.





(Treatment page 143)

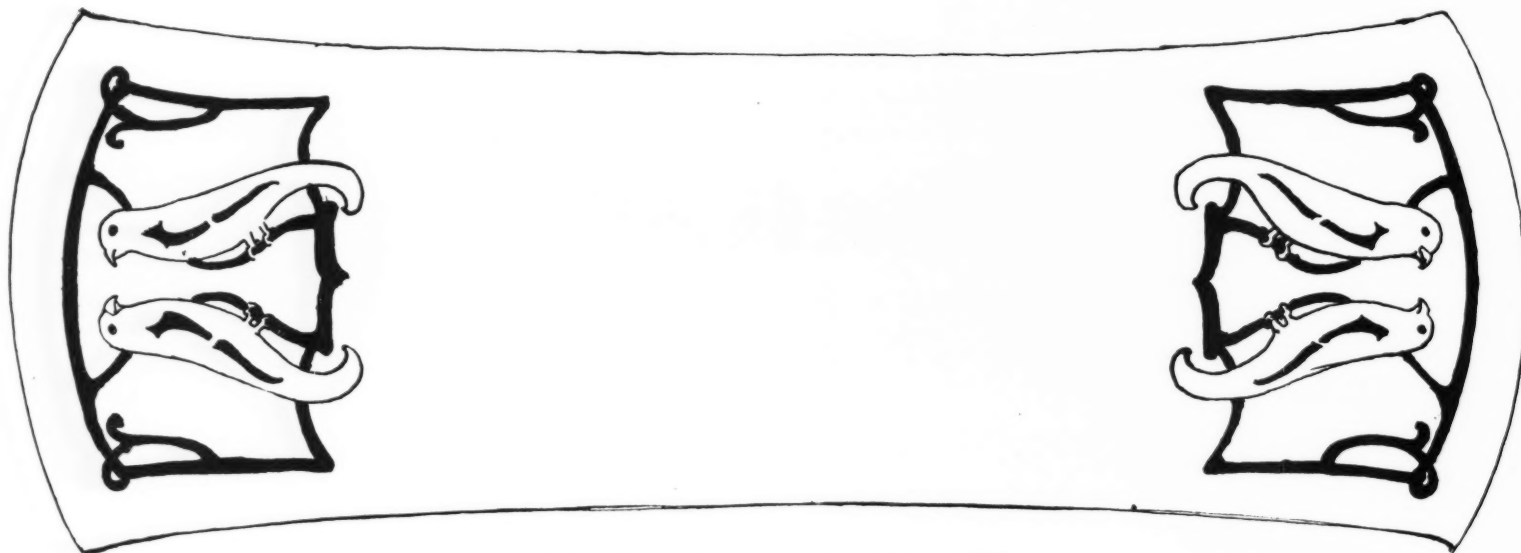
BOWL AND PLATE—ELEANOR BEDFORD



SUGAR AND CREAMER—HENRIETTA B. PAIST

This design may be etched in Gold or executed in enamels on a dusted tint or on a gold background. Background might be Dark Blue. The vine and leaves Jade Green. Birds in Orange or Lavander enamels or the background could be

dusted a Soft Grey with the vines and leaves in Jade Green and the birds in Light Yellow or Orange. Another treatment would be to have the background White or Ivory, vine in Lavander, leaves Jade Green, birds Blue.

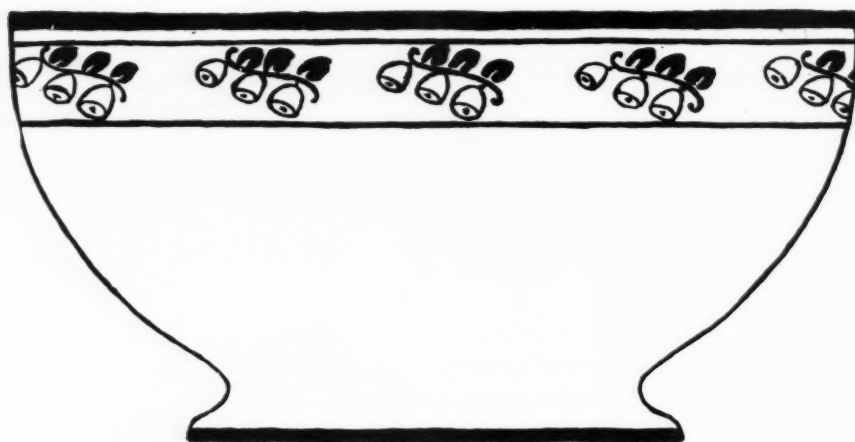


CELERY TRAY—HENRIETTA B. PAIST



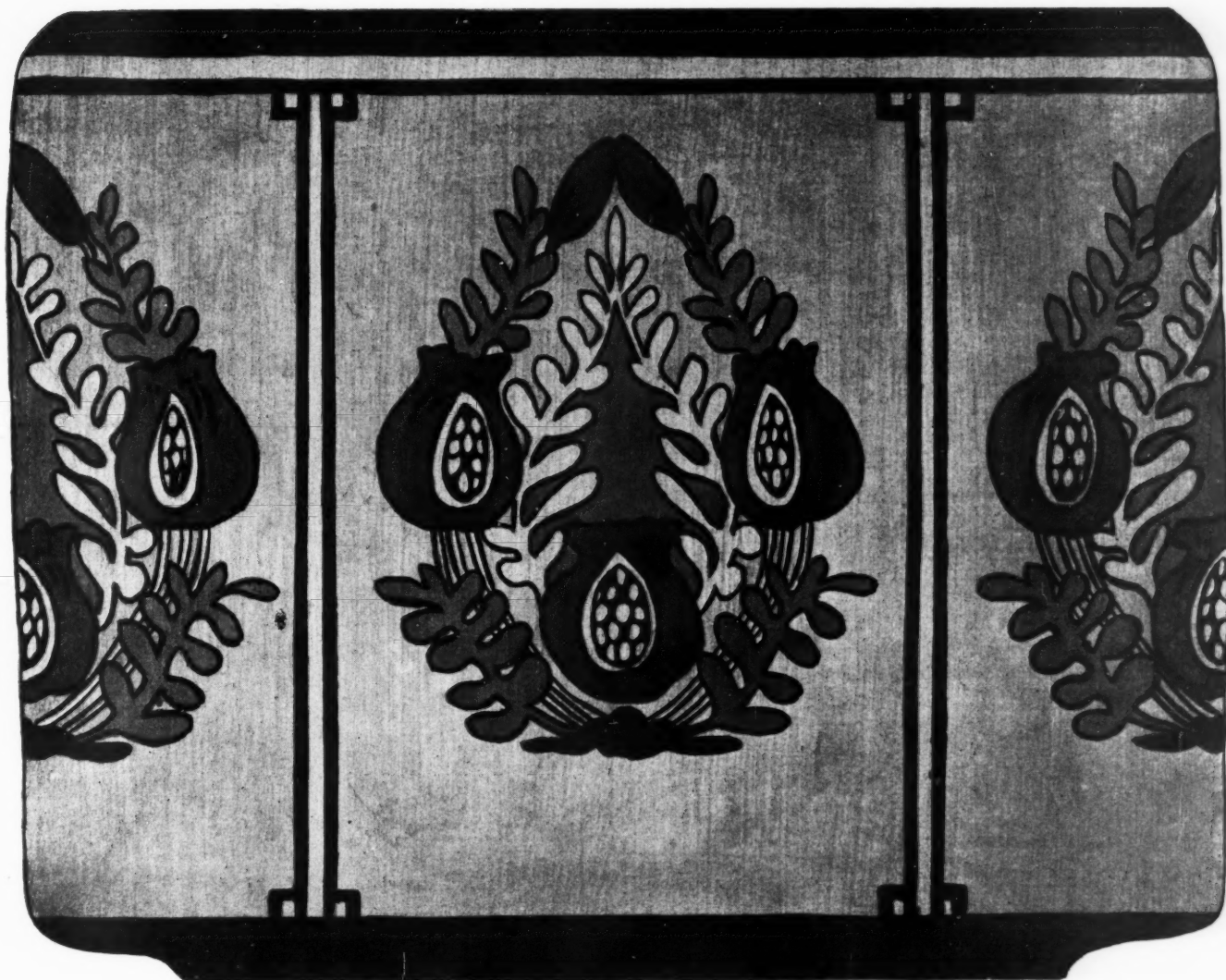
BREAKFAST SET IN EGYPTIAN BLUE AND LAVANDER ENAMELS ADAPTED FROM MOTIFS BY RUTH JOHNSON





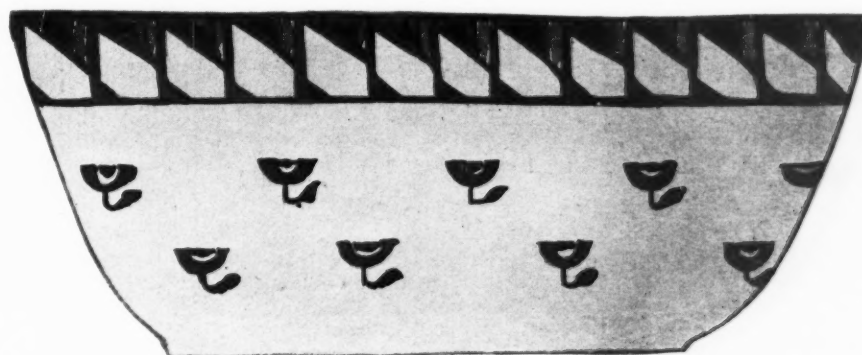
BOWL AND PLATE IN ENAMELS—NELLIE HAGAN

Bands at edge of bowl and plate, leaves and dots in scalloped border Celtic Green. Narrow lines in border and scalloped band inside of plate Dark Blue. Outside of flower Lotus Yellow. Stem Dark Blue.



BELLEEK JARDINIÈRE—ELISE TALLY HALL

No. 3—Jardiniere (in all over pattern). Flower in Pompeian. Outer edge Night Blue also center with dots in Egyptian Blue, Mulberry, Lotus, Celtic, Scarlet. Big leaves Cadet. Leaves at base in Amethyst. Dark parts buds Night Blue with bright colored dots. Darkest bands in Night Blue, next light Chinese, in between bands Gold.



SMALL BOWL—ELISE TALLY HALL

To be done in Night Blue, Scarlet, Orange.



DESIGN FOR BOOK END. POTTERY OR WOOD CARVING—SARA K. SMITH

### RAGGED ROBIN DESIGN FOR COMB AND BRUSH TRAY

*Lola A. St. John*

Outline design in black. Paint the light flowers in a light shade of Banding Blue. The dark flowers are Rose mixed with a little Palma Rosa Salmon. For the dark spot in the center of the flowers use Banding Blue mixed with Rose. The leaves are Apple Green and Pearl Grey. Tint the background with Imperial Ivory using a little deeper shade around the edges outside the design.



### BONBON TOP AND BORDER (Supplement)

*Annie H. Pierce*

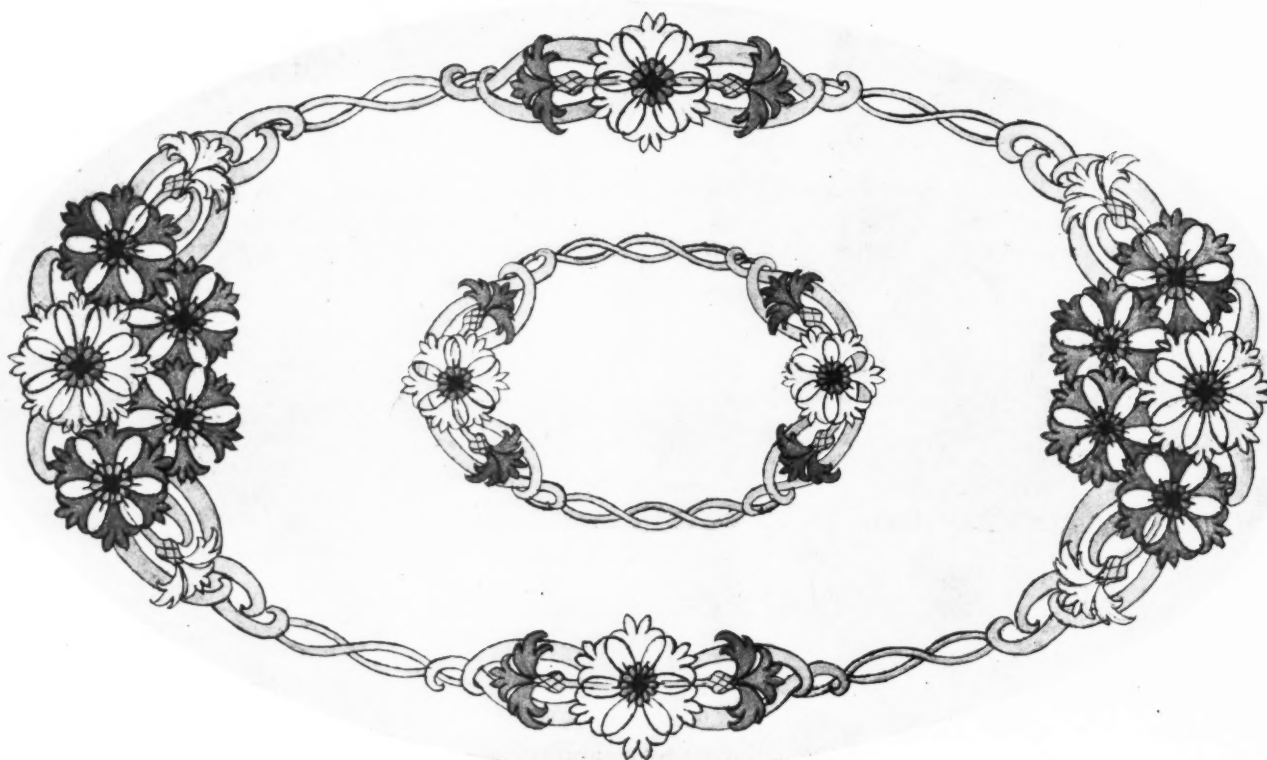
Ground, Satsuma. Other colors: Night Blue, Egyptian Blue, Meadow Green and Citron Yellow with a little green, Orange No. 3, Orange Red and Lotus Yellow, Cafe au Lait Brown. If preferred, the Dark Blue can be dusted, also the bands, the green ground and the back and breast of bird; then the balance of design can be put in enamels for the second fire.



### DESIGN FOR BOOK END, POTTERY OR WOOD CARVING

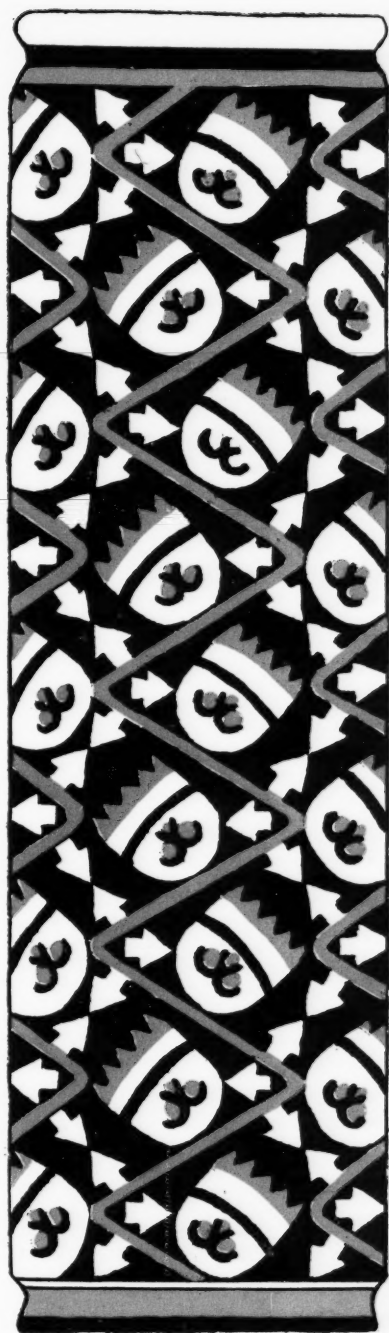
*Sara K. Smith*

Heavy lines Black. Light background Reddish Brown. Center of eyes Green. Outside circle of eye Orange, also medium grey lines in lower part of bird. Other medium grey lines Green.



RAGGED ROBIN DESIGN FOR COMB AND BRUSH TRAY—LOLA A. ST. JOHN





B. DOWD



FLORENCE B. TAYLOR

VASES WITH ALL-OVER PATTERNS

FEBRUARY 1923  
SUPPLEMENT TO  
KERAMIC STUDIO

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